

外国語要旨

A study of Prasidh Silapabanleng(1912-1999) :

with special reference for his practice of Thai music as a Thai musician

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The objective of this paper is to investigate that Prasidh Silapabanleng ประสิทธิ์ ศิลปบรรเลง (1912-1999) had an aspect of the traditional Thai musician. His father is Luang Pradit Pairoh หลวงประดิษฐไพเราะ (Sorn Silapabanleng ศรศิลป์บรรเลง, 1881-1954) who is known as a master of Thai music. Prasidh is known as the first musician who went abroad to study Western music. In 1998, he was awarded the title “National Artist ศิลปินแห่งชาติ” as a Western composer and is considered as a pioneer of Western music in Thailand.

In previous studies, Prasidh has been considered mainly as a composer of Western music and has not been described as a musician of Thai music. Prior to a discussion of Prasidh, as the premises of the discussion, it is required to show Prasidh’s aspects as a Thai musician that has not been mentioned in previous studies. Prasidh was active in modernization period of Thai music situation. This paper is positioned as one of the case studies for the history of modern Thai music.

In Chapter 2, I investigated how Prasidh has been described in the academic articles. Prasidh was no doubt a pioneer in the field of Western music but at the same time he achieved an important role in Thai music. There are, however, no studies to make out his activities and practices as a Thai musician in detail.

In Chapter 3, I investigated into the performance tour in Japan, 1935. This tour was organized by Siam national school of dance and music and marked as an event of national importance. Prasidh joined this tour as a Thai music teacher and played an important role. Prasidh’s stay in Japan means not only that he studied Western music at Tokyo ongaku gakko but also that he was a leading person of Thai music.

In Chapter 4, I investigated PIDM (Phakavali Institute of Dance and Music) directed by Prasidh. PIDM was a school of traditional Thai dance and music. Its activities were

performances for foreign tourists who came to Thailand, cooperation for foreign musicologists, enhancement of the interaction of educational institutes and the performance tour abroad. PIDM was established as a private institute but at the same time had an official and representative aspect. Prasidh born into a family of traditional Thai music, first learned Thai music in youth and secondly learned Western music. After working as a practitioner of Western music, he worked as a practitioner of Thai music again for a long period. Prasidh's career indicates that his study of Western music didn't interrupt his activities as Thai musician. However, since he was a pioneer in "Western music", he was regarded as a person of "Western music". As a result, his activities as a person of Thai music, that is "non-Western music", has not been paid attention by the academia. In other words, only his activities as western musician has been selected. This is because Prasidh has been seen in terms of the dichotomy of the "Western music" and "non-Western music". Consequently, his practice of "non-Western music" has been considered secondary.

Prasidh himself called the music of PIDM "Thai traditional music". This fact indicates that Prasidh as a Thai musician distinguished traditional "Thai music" from the other music. And this fact aligned with the fact that he never used his compositions and use "Thai traditional music" at PIDM. We should consider a new framework, i.e. the dichotomy of "Thai music" and "non-Thai music" for considering Prasidh. In that case, "Western music" must be one of the "non-Thai music".

If we regard Prasidh only as a Western musician, the framework of "Western music" and "non-Western music" would have been useful in some ways. On the other hand, we should consider the framework of "Thai music" and "non-Thai music" in order to grasp his activities including those as a Thai musician.

In this paper, I investigated Prasidh's activities as a Thai musician that had been missing in the past of secondary sources through the primary sources including my own research in Thailand, and pointed out the contribution and importance of his activities as a Thai musician. I would suggest that Prasidh's attitude is one of the model cases of a Thai musician and that this viewpoint is important to consider the music of Thailand and the "traditional" music.